12: Skene G,B-4 (no date) 1917 MM2 Hadhramaut MM2

535 585 534

The orchestra consists of a *vumi* and a *chapuo* drum, both described above (see Razha dance). A treble drum called a *marwasi* is also used. It is much smaller than the *vumi* and is only about eight inches long by eight inches in diameter. It is covered with goat skin on both ends and is beaten with the flat of the right hand while held in the left by a piece of cord. The drumming is accompanied by cymbals of brass called *vitasa*, which are placed on the ground one above another and struck with pieces of stick, one in each hand, so as to make the cymbals rattle together. In lieu of the cymbals, a metal rod is sometimes used bent into a triangle exactly the same shape as the triangles used in European military bands, and played in the same manner.

The Shebwáni is sometimes danced in the afternoon but more often at night. It has no mystical meaning.

THE SHERHA DANCE.

535 585 562

This is danced by the Hatharmut Arabs to celebrate a wedding or for any other cause of rejoicing. The dancers, who are all men, and who attend by invitation, stand round in a large circle some ten paces in diameter and sway the body slightly from side to side, while clapping their hands in time to the music. Presently two men come out of the ring and dance towards each other, and then backwards and forwards in a sort of "chassé croisé" for about ten minutes, and then they retire from the ring and are replaced by two others. Sometimes two couples dance in the ring at the same time.

535 585 534

The music is supplied by a wind instrument much resembling a clarionet or a French "musette," but the mouthpiece consists of two reeds instead of one, and the tone is very similar to that of the chanter of Scotch bag-pipes. This instrument is called a *zumari*, and supplies the tune accompanied by a *vumi* drum described above (see Razha dance) and by a *msondo* drum standing about four feet high with a diameter of about eighteen inches. It is cylindrical in shape and is covered by a goat-skin at the top end only, the bottom end being open. It is played with both hands in an upright position, resting on the ground.

No refreshments are served at a Sherha dance except if it is held to celebrate a wedding, in which case *pilau* is served and coffee also.

KINANDA DANCE.

535 562 517

This dance partakes of the nature of a performance for the amusement of the onlookers and is held indoors. Two male performers hold a silk scarf or woollen shawl between them and repeatedly advance towards the audience and retire, while executing various steps and figures. They then face each other and dance in that position, executing with their arms and bodies slow and graceful movements. Then they face the audience and advance and retire and so on till they become tired.

12: Skene G,B-4 (no date) 1917 MM2 Hadhramaut MM2

The musical instruments consist of the small *marwasi* drum described above (see Shebwani dance) and of a *kinanda* which supplies the tune. The latter is a string instrument of the nature of a guitar and is played in much the same way. It usually has seven strings, six of which used formerly to be made of sheep gut, but are now made of twisted silk. The seventh is the bass string and is made of copper wire.

Although not considered altogether reprehensible by austere Mohammedans, the "Kinanda" entertainment is looked upon as rather advanced, if not fast.

Sometimes the dancing is dispensed with and the entertainment is reduced to solo songs accompanied by the *kinanda*. It then assumes a more respectable character, though still not entirely approved of.

Being held indoors, the audience naturally come by invitation only. Refreshments consisting of coffee, sherbet and *halwa* (Turkish Delight) are handed round.

THE ZAMIL DANCE.

This is danced by the Hatharmut Arabs, and generally takes place either by day or by night, in front of the house of some exalted person to whom it is intended to pay compliment or to show respect. It is in fact a sort of serenade, but is also danced at weddings.

The dancers form up in one or more lines facing the house of the person in whose honour it is being held. The leader of the dance starts singing a solo, usually a song of praise to the person in question, and the remainder take up the chorus, which they accompany by rhythmic clapping of hands and swaying of the body. It is not by invitation, and anyone may join in. No drums or musical instruments are used and no refreshments partaken of, except at weddings. This dance has no mystical meaning.

THE CHAMA DANCE.

This may be called a faction dance owing to the element of competition which enters into it in regard to some other faction which has also organized a dance. It is danced by Swahili men, who dress up in their best clothes and wear Arab daggers and swords borrowed from those of their friends who have them. They do their best to make as fine and as big a show as possible in order to eclipse the dance of the other competing faction. Formerly the dance was accompanied by a feast, and still is in the Lamu District, where the factions vie with each other as to the number of cattle they can afford to kill. In 1912, one faction at the village of Mkunumbi (Witu Sultanate) was known to kill thirty head of cattle to cap the twenty-five head which another faction had killed a few days previously.[1] Needless to say that such waste is impossible in the Malindi District where cattle are scarce, and where the dancers only compete in matters of personal adornment and the number of followers. Faction feeling sometimes runs high, and if two competing dances happen to be taking place on the same night it is not unheard of for one party to attack the other with sticks.

[1] [SEE NOTE ON P. 434 -- ANALYST.]

12: Skene G,B-4 (no date) 1917 MM2 Hadhramaut MM2

535 171 The dance itself resembles the Arab Razha dance, the men standing in a row and jerking sticks in the same manner that the Arabs jerk their swords, one of which may sometimes be seen in the hand of a Swahili dancer of the Chama.

536 534 517 The orchestra consists of a *vumi* drum, a *chapuo* drum, a pair of cymbals or *vitasa*, a *zumari* or clarionet, all of which are described above (see Razha dance, Shebwani dance and Sherha dance), also a tambourine called a *tari* or *pari*. This is sometimes ornamented with loose brass discs that jingle together, as in the Spanish tambourine. The goat-skin is pegged to the wooden frame and is tightened by stuffing a more or less thick cord between the skin and the frame.

The Chama is usually danced in a public place and no invitation is necessary. Anyone may join in who feels so inclined. No refreshments are served nowadays in the Malindi District at a Chama dance, which has no mystical significance.

THE SHANGWI DANCE.

535 562 578 554 The dance is identical with the Chama and is danced by the winning faction in the Chama competition, which is judged by the "*wazee wa Ngoma*," or elders of the dance, men who are accustomed to take the lead in dances, in other words "masters of the ceremonies." The winning faction proceed to the house of the organizer of the opposition dance and dance the Shangwi in front of it. He is supposed to take this as a compliment, and passes round a scent bottle and sometimes takes part in the dancing himself. The Shangwi has no mystical significance and is usually danced at night with the same orchestra as for the Chama.

NGOMA YA FIMBO. (Walking-stick dance.)

535 585 852 562 The Ngoma Ya Fimbo is danced at Swahili wedding feasts, and at Swahili circumcision feasts. The dancers, all men, assemble by invitation and form a ring in the open near the house of the host, all carrying sticks, hence the name of the dance. While those in the ring balance themselves slowly and rhythmically from one foot to the other, two of their number go into the centre and make passes at each other with their sticks as if they were swords, in time to the drumming. After a few minutes of this, another pair go into the centre of the circle and perform in the same manner while the first two retire, and so on to the end of the dance, which usually takes place by day.

535 534 Cigarettes and betel nuts are passed round to the dancers. The music is supplied by *vumi* and *chapuo* drums described above (see Razha dance) by *vitasa* or cymbals (see Shebwani dance), and by a *zumari* or clarionet (see Sherha dance). In a temporary pavilion of palm-thatch erected close by, a number of young slave women generally stand holding buffalo horns in their left hands, which they strike with small sticks in time to the drumming.

This dance has no mystic significance and is merely a form of rejoicing.

12: Skene G,B-4 (no date) 1917 MM2 Hadhramaut MM2

are given vent to by singing and running round in a circle, in time to the beating of a drum, very much in the same manner as children do. No invitations are given, and anyone may join in. No refreshments are handed round.

The Mdema Dance.

This also is an importation from Nyasaland (see Ki-Nyasa dance), and is danced by the slave population only, either by day or by night. It is exactly like the Ki-Nyasa dance described above, with the exception that no iron bells are strapped round the knees, and it is, if possible, of a simpler character, the Ki-Nyasa being in truth simple enough. Like the latter it is merely a vent for high animal spirits. No refreshments are given and no invitations are necessary.

The Kindimba.

The Kindimba is not a dance, but a musical entertainment into which enters a slight element of the mystical. It is only given by people of the slave class in fulfilment of a vow. Any person who greatly desires something or some event to come to pass makes a vow to give a Kindimba if his wish is fulfilled.

Invitations are issued to his friends by the person who is giving the entertainment, and they assemble at his house. The men and women sit together either indoors if there is room, or else in the open. Songs are sung by a leader, the other guests joining in the chorus, and clapping their hands in time to the singing, which is accompanied by a small drum called a *mgumbaro*, very like a *marwasi* (see Shebwani dance), with this difference that only one end is covered with a goat skin, while in the *marwasi* both ends are covered. The other end, which is open, is made to rest on the chest or stomach of the player, who performs upon it in that position with both hands. Hard grains of maize are placed in dry gourds of various sizes, and these are rattled in time to the singing.

The entertainment partakes of the nature of thanksgiving, and frivolous songs are therefore avoided. Although not exactly of a religious character, a certain amount of superstition is far from being foreign to the Kindimba.

The Vugo.

At a wedding, a procession of women is often formed in the evening after dark to parade the streets, and is called a Vugo. The women sing in chorus to the sound of buffalo horns beaten with short sticks. No men are allowed to take part in the procession, which is both an Arab and a Swahili custom.

The Kinyago Dance.[1]

This is a Swahili medicine-dance usually held outside the town in a plantation on a moonless night. No artificial lights are allowed. Swahilis who have any

[1] [SEE NOTE ON P. 434 -- ANALYST.]

9: Ingrams G-4 (1934-1944) 1945 MM2 Hadhramaut MM2
Aden MM1

Buried under all the politics the Hadhramaut is a cultured country

It has far more culture than the Western Aden Protectorate, and of indigenous Arab culture, more than Aden. The outlook of Mukalla and Shihr is commercial, but recent advances in education and the provision of clubs, the organization of public debates and so on, is spreading culture of a suitable kind. The driving force behind this movement is largely local, but great assistance has been given by the Sudan Government in the provision of teachers and by the British Council and His Majesty's Government in subsidizing the intermediate school. Arab culture flourishes at a fairly high level in the Wadi Hadhramaut itself, where there are religious academies of old standing and where, when you go to a dinner-party, poetry and philosophy are commonly talked. The Wahidi country and the other tribal areas have no culture to compare with this, though almost everywhere there are seiyids and mansabs who have kept alight the torch of learning since Ahmed bin Isa al Mohajir, the ancestor of all the seiyids, came to the Hadhramaut and started the work which his descendants have carried on for over 1,000 years.

The Colony of Aden

Lastly, Aden itself. No doubt many of you are familiar with its general appearance. Everybody who sees it is struck with its natural grandeur, which, however desolate and forbidding, forms a fitting setting for one of the great fortresses of our Eastern Empire. After a visit ashore one is left with a feeling of depression at the general shoddiness of man's handiwork, and the shoddiness is even more depressing when one realizes that it is entirely due to British work and influence. All over the Yemen and the two protectorates you find towns and villages that provide pictures worth photographing. Probably many of you have seen Miss Stark's book of pictures, *Seen in the Hadhramaut*, and if you know Aden will agree that it would be a waste of film to photograph it.

This was not always the case, and it is worth while reading descriptions of previous Adens.

As you probably know, Aden and Eden are the same word, but I won't try to persuade you that Aden was once the fairest garden of all. Nevertheless, the Eden mentioned by the prophet Ezekiel was no doubt our Aden and so in his time it may have been a fair city. Apostrophizing Tyre and Sidon, the prophet included it amongst the great marts of the then known world which traded with them:

> "Haran and Canneh and Eden, the merchants of Sheba,
> Asshur and Chilmad were thy merchants."

What the early Aden looked like we do not know. In the first century it had suffered destruction. The Periplus says:

"... there is Eudaemon Arabia, a village by the shore, also of the Kingdom of Charibael, and having convenient anchorages, and watering-places, sweeter and better than those at Ocelis; it lies at the entrance of a bay, and the land recedes from it. ... But not long before our own time Charibael destroyed the place."

But this did not prevent a new and worthy Aden arising. Ibn Batuta,

18:Ingrams G-3 (1934-36)1938 MM2 Hadhramaut MM2

epidemic of malaria, the sequel to the heaviest rains the country had had, according to the old inhabitants, for twenty-two years. It was astonishing to see after a few hours of heavy rain how much damage had been done, for rocks and debris were washed down from the cliff behind the town and the main bazaar street cut across in many places by torrents.

Like every seaport Mukalla is thoroughly cosmopolitan and you find in its bazaars representatives of Arabs from all the coastal parts of South Arabia and the Red Sea and Persian Gulf, as well as Somalis and other Africans. One curious strain of not infrequent visitors are long-bearded Mongolian pilgrims who flourish incomprehensible Chinese passports at me and, speaking no Arabic or other language which can be understood locally, apparently desire onward travel facilities. There are quite a number of Indian visitors and residents too, including Banian shopkeepers, and in the upper layer of Mukalla society the various races, Indian and Arab, mix quite happily. We all attend each other's parties and the Government servants of Mukalla have started a very good club. Amongst the various festive occasions of the last year or so none was greater of course than the Coronation celebrations. The streets and house-tops were gay with flags and I can remember no more beautiful sight than the illuminations at night. The Palace, the Residency, the Government offices and the principal mosques were outlined in coloured lights, and I should think Mukalla that night burnt almost as much incense as Pliny complains of Nero burning at the funeral of Poppaea. Almost every house that had not coloured lights heaped incense in piles along its roof parapets and the coloured lights and the flaming incense were wonderfully reflected on the waters of the harbour, while clouds of smoke filled the streets with a sweet-scented fog and completely obliterated the smell of the fish. Now of course Mukalla is every night reflected in the water, for electric light has been introduced and the greenish glow of the new street lights is visible far away. At the Sultan's request steps are being taken to reorganize and train his forces and to raise and train forces for the Kathiri Sultan, and thanks to Captain Hopkins who has been in Mukalla for nearly six months the standard is already much higher than formerly.

After four until sunset Mukalla walks abroad, sitting either in the cafés on the water front or wandering out through the western gate and sitting in groups above the camel park and the road which leads to the interior. This is the familiar road which has been trodden and described by most of the older generation of travellers, but I suppose that few Europeans in future are likely to follow it on camel or donkey as we did on our first visit three years ago, for I hope it will not be long before the new motor road is finished. The 20 miles or so which are now completed are really a remarkable achievement, for the road is a mountain road, skilfully built up with stone along the hillsides and well above the torrent beds. The line was followed and mapped by Captain L. G. Beach, R.E., who in a short visit also fixed the latitude and longitude of Shibam and Tarim, but there has been no expert supervision and the builders, all men from Mukalla, have shown themselves extraordinarily skilful.

Nowadays most travellers for the interior go by car, either along the beach to Shihr or, if the beach is not open, along the inland road which